



1999-2000 SEASON

H&H

HANDEL & HAYDN SOCIETY

*AMERICA'S PREMIER CHORUS
AND PERIOD ORCHESTRA*

CHRISTOPHER HOGWOOD,
ARTISTIC DIRECTOR

WESTPORT RIVERS VINEYARD & WINERY



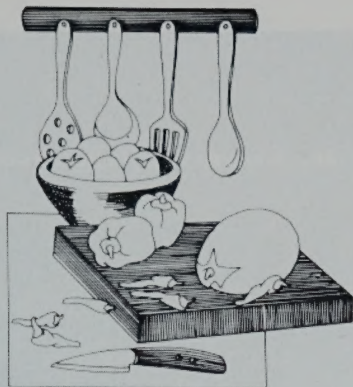
WESTPORT

*is a proud sponsor
of the
Handel & Haydn Society's
1999-2000 Season*

417 Hixbridge Rd, Westport, MA
www.westportivers.com



internationally acclaimed sparkling wines
chardonnay • riesling • pinot noir blanc • vr reserve • specialty blends



TABLES OF CONTENT *catering*

Tables of Content is
the perfect answer for those discerning hosts and hostesses
who seek a creative catering company
with artistic flair;
a knowledgeable, efficient and responsive sales team;
a sophisticated, courteous, and attentive service staff
who anticipate your needs before they happen,
and a talented culinary team
to generate entertainment for your tastebuds.

We offer passion, energy, beauty
and uncompromising quality in everything we do.

When you simply want the best,
call on Tables of Content Catering.

Your palate will be content.

Stephen Barck
Chef/Owner

220 Huntington Avenue
Boston, Massachusetts 02115
617-266-3533/Fax 617-262-8671

Also available in the home version.



The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

Of course no home music system can bring you the full experience of a live performance. But at Bose®, we won't stop trying. Our engineers have spent the last 35 years inventing breakthrough technologies and products, so now we're closer than even we thought possible.

***"Bose breaks the mold...
Who said American
companies can't innovate?"***

— Rich Warren,
Chicago Tribune

If you haven't listened to a Bose music system lately, audition one at a retailer near you. And see for yourself just how close the home version comes to the live performance.

For more information, or to find a retailer near you, call **1-800-444-BOSE**.

Or visit our website at www.bose.com.

BOSE®
Better sound through research®

SHOULD YOU CONSIDER A PRIVATE BANK?

Are you seeking a financial institution whose people build relationships through superior service? Would you appreciate senior professionals who anticipate and respond quickly to your changing needs? Would you prefer an institution that customizes its financial products and services to fit you as an individual? If so, private banking may be the answer for you.

Please consider Boston Private Bank & Trust Company, where successful people, their families and businesses come for banking and investment services. These include personal banking, residential mortgages, commercial lending, and investment management and trust services.


*To learn more, please call Timothy L. Vaill,
President, at (617) 912-1902*

BOSTON PRIVATE BANK & TRUST COMPANY

Ten Post Office Square
Boston, MA 02109

336 Washington Street
Wellesley, MA 02481

Member FDIC

Equal Housing Lender 



Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor

ONE HUNDRED EIGHTY-FIFTH SEASON, 1999-2000

BOARD OF GOVERNORS

Robert H. Scott, *President*
Janet P. Whitla, *First Vice President*

Robert C. Allen, *Vice President*
John Robert Held, *Vice President*
Karen S. Levy, *Vice President*
Alice E. Richmond, *Vice President*

Timothy C. Robinson, *Vice President*
Stephen A. Shaughnessy, *Vice President*
Joseph M. Flynn, *Treasurer*
Walter Howard Mayo III, *Secretary*

| | | | |
|----------------------|---------------------|--------------------|--------------------------|
| Candace Achtmeyer | Peter T. Gibson | Winifred I. Li | Charles E. Porter |
| William F. Achtmeyer | John W. Gorman | Peter G. Manson | C. James Prieur |
| Jan S. Adams | Eugene E. Grant | Robert A. Marra | Edward J. Rothe |
| Afarin Bellisario | George J. Guilbault | Barbara E. Maze | Michael Fisher Sandler |
| Julian Bullitt | Remsen M. Kinne III | Paul V. McLaughlin | Katherine S. Schieffelin |
| Willma H. Davis | David H. Knight | Sharon F. Merrill | Michael S. Scott Morton |
| Mark E. Denneen | Brenda M. Kronberg | Mary B. Nada | Wat Tyler |
| Deborah S. First | David L. Landay | Pat Collins Nelson | James J. Vanecko |
| | | | Rya W. Zobel |

Governors Emeriti

| | | | |
|----------------|----------------------|---------------------|----------------|
| Leo L. Beranek | R. Willis Leith, Jr. | Jerome Preston, Jr. | Rawson L. Wood |
|----------------|----------------------|---------------------|----------------|

BOARD OF OVERSEERS

| | | | |
|------------------------|--------------------------|-----------------------|------------------------|
| Mitchell Adams | Todd H. Estabrook | James L. Joslin | Holly P. Safford |
| F. Knight Alexander | William H. Fonvielle | Dieter Koch-Weser | Michael M. Schieffelin |
| Rex E. Atwood | Virginia S. Gassel | Barbara Lee | Robert N. Shapiro |
| Martha Hatch Bancroft | Russell A. Gaudreau, Jr. | Lisa S. Lipsett | Joyce H. Stanley |
| Thomas T. Bieniek | John W. Gerstmayr | Lloyd Lipsett | Elizabeth B. Storer |
| Herbert J. Boothroyd | Richard B. Gladstone | Patricia E. MacKinnon | Jeffrey S. Thomas |
| Lee C. Bradley III | Mark P. Goshko | Amy Meyer | Dorothy A. Thompson |
| T. Edward Bynum | Arline Ripley Greenleaf | Betty Morningstar | Pamela O. Waite |
| Edmund Cabot | Steven Grossman | Marianne Mortara | Donald R. Ware |
| John F. Cogan, Jr. | Janet M. Halvorson | Richard Ortner | Merrill Weingrod |
| John D. Constable | Roy A. Hammer | Winifred B. Parker | Kathleen W. Weld |
| Barbara D. Cotta | Suzanne L. Hamner | Catherine E. Peterson | Jane Wilson |
| Robert S. Cotta | Dean F. Hanley | Dorothy E. Puhý | Beverly Wing |
| Bonnie L. Crane | Anneliese M. Henderson | Judith Lewis Rameior | Ronald N. Woodward |
| Paul A. Cully | Mimi B. Hewlett | Jeffrey F. Rayport | Christopher Yens |
| Elizabeth Canham Davis | Roger M. Hewlett | Jane K. Reardon | |
| Thomas B. Draper | Rachel Jacoff | Maren Robinson | |



Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1999-2000 Season

Friday, March 17, 2000 at 8:00 p.m.
Sunday, March 19 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, conductor
Dominique Labelle, soprano
Marietta Simpson, mezzo-soprano

Suite in G Minor

Johann Bernhard Bach
[1676-1749]

Ouverture
Air
Rondeaux
Loure
Fantaisie
Passepied

Armida abbandonata

George Frideric Handel
[1685-1759]

Dominique Labelle, soprano

—Intermission—

Stabat Mater

Giovanni Battista Pergolesi
[1710-1736]
arr. Johann Sebastian Bach
[1685-1750]

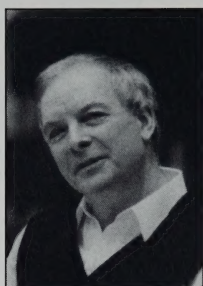
Dominique Labelle, soprano
Marietta Simpson, mezzo-soprano

The program runs for two hours.

*The audience is respectfully asked to turn off all electronic watches, paging devices,
and cellular phones during the performance.*

ARTIST BIOGRAPHIES

CHRISTOPHER HOGWOOD, CONDUCTOR



One of the world's most active conductors, Christopher Hogwood is an internationally recognized pioneer in historically informed performance, presenting music on the instruments and with the performing styles of the period in which it was composed. Mr. Hogwood is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He shares with that orchestra a full schedule of performances, touring, and recording. H&H Artistic Director since 1986, Mr. Hogwood is also Artistic Director of the National Symphony Orchestra's annual Mozart Festival in

Washington D.C. and Associate Director of the Beethoven Academie in Antwerp. He is an active opera conductor throughout the world and on recordings, and is a regular guest of the Opera Australia in Sydney. Mr. Hogwood performs as a harpsichordist and clavichord player and records for London Records/Decca, Philips, Chandos, and Deutsche Harmonia Mundi. He has also made his mark in the fields of television and video, and as a popular radio broadcaster. Mr. Hogwood has written a number of books, including an acclaimed biography of Handel.

DOMINIQUE LABELLE, SOPRANO



Dominique Labelle is known for her committed stage presence and impeccable musicianship in opera, concert, and recital performances. Audiences will remember Ms. Labelle from her most recent appearance with H&H in *Messiah* in 1997. During the 1998-1999 season, she appeared as Violetta in the Boston Lyric Opera's production of *La Traviata*, and Micaela in gala concert performances of *Carmen* with the Berkshire Opera. Other concert performances include Beethoven's *Missa solemnis* and Symphony No. 9 with Robert Shaw and the

National Symphony Orchestra, Fauré's Requiem with Christoph Eschenbach and the Houston Symphony, and Haydn's *The Seasons* with the Atlanta Symphony Orchestra. Ms. Labelle's discography includes Rameau Cantatas (McGill Records), Mozart's Mass in C Minor (Denon), and Vaughan Williams' *Sinfonia Antartica* (Koss Classics).

Read all the latest news from H&H at:

www.handelandhaydn.org

MARIETTA SIMPSON, MEZZO-SOPRANO



Marietta Simpson has performed with many of the major orchestras in the United States, and under some of the world's greatest conductors, including Robert Shaw, Kurt Mazur, Lorin Maazel, Simon Rattle, and Helmuth Rilling. Ms. Simpson most recently appeared with the Handel & Haydn Society in the 1994 Mozart Festival Weekend where she performed Mozart's *Requiem*. Performances this season have included engagements with the Baltimore Symphony under Gunther Herbig in Beethoven's Symphony No. 9 and Dvorak's *Stabat Mater* under Helmuth Rilling at the Oregon Bach Festival. In 1992, Ms. Simpson sang in Carnegie Hall's commemoration of the 250th anniversary of Handel's *Messiah*. Her recordings with the Atlanta Symphony and Robert Shaw on the Telarc label include Vivaldi's *Gloria*, Bach's *Magnificat*, Beethoven's Mass in C and Bach's Mass in B Minor. Ms. Simpson can also be heard on the EMI recording of *Porgy and Bess*, conducted by Simon Rattle.

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair
 Julie Leven
 Jane Starkman
 Dianne Pettipaw
 Mark Beaulieu
 Anne-Marie Chubet
 Sue Rabut Cartwright
 Madeline Adkins

VIOLA

David Miller*
 Laura Jeppesen
 Barbara Wright
 Barbara Englesberg

CELLO

Karen Kaderavek*
 Reinmar Seidler
 Alice Robbins

HARPSICHORD/ORGAN

John Finney

THEORBO

Richard Stone

* *principal*

VIOLIN II

Linda Quan*
 Lena Wong
 Judith Gerratt
 Julia McKenzie
 Mark Paxson
 Maria Benotti

BASS

Michael Willens*
Amelia Peabody Chair
 Anne Trout

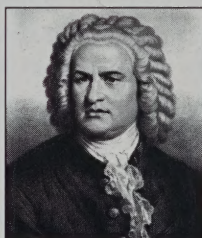
J.S. BACH: COLLECTOR AND PERPETUAL STUDENT

John Butt

Scholars have long been aware that Bach kept an extensive library of works both by members of his family and by a remarkably wide range of European composers. But why should this be of anything more than academic significance if—as many may assume—Bach's own music stands head and shoulders above that of most contemporaries? Certainly, by the aesthetic priorities of high modern art, Bach's supremacy must be unassailable, but one of the bonuses of cultural taste at this time is that we are now capable of appreciating a much wider range of styles and qualities. Many of Bach's contemporaries have grown immensely in aesthetic stature since we have found appropriate models and standards by which to appreciate them. And lest this might be thought to dilute the 'high' cultural taste which makes Bach seem so urgently important, there is a sense in which knowledge of his contemporaries—indeed knowledge of his specific encounters with contemporaries—might actually enhance our appreciation of his compositional skill.

Bach's library is not important merely as a reservoir of interesting pieces that might or might not have influenced him; it was, from the very beginning to the very end of his career, his primary means of learning music, of understanding what possibilities lay in the existing musical conventions. It is, after all, unlikely that Bach studied composition in the systematic and abstract way that developed during the century following his death

(he himself, as an influential teacher, might have been partly responsible for the development of the 'profession' of composer). As we glean from the anecdotes about his youth, Bach learned music by copying and studying, by taking models and improving them, by taking models and improvising similar pieces and by working on new pieces in a more thorough idiom away from the keyboard. While Handel has long been recognized as something of a composing magpie, taking excellent passages from his elder contemporaries and turning them into



Johann Sebastian Bach

pieces that far surpass the originals, Bach examined his models for potential procedures, ways of combining and spinning-out any particular idea. In short, the very essence of composition lay in the concept of imitation and imitation presupposed a comprehensive and infinitely expandable library. While different parts of Bach's library might have had different immediate purposes—the Leipzig Collegium Musicum in the case of Johann Bernhard Bach's Suites, and Handel's *Armida abbandonata*; the Leipzig Thomasschule in the case of the arrangement of the Pergolesi *Stabat Mater*—there is a sense in which they all contributed to his comprehensive and ever-flexible conception of music per se. Even at the very end of his life the Pergolesi work could still provide the inspiration for original composition in the Mass in B Minor.

Johann Bernhard Bach (1676-1749) was intimately involved in the musical life of Eisenach, Sebastian's home town, and

he was also the godfather to one of the younger Bach's children. Given that the Suite in G Minor is known only from J.S. Bach sources from around the time of his

taking over of the Leipzig Collegium Musicum (c.1730) it is impossible to gauge how long before Bernhard actually wrote it. With its pronounced French accent it clearly follows a German fashion largely popularised by Telemann, and Bach

evidently chose it both for its elegance and for the brilliance of the solo violin line. It is likely, though not entirely certain, that it was the model for much of Bach's suite in B minor for flute and strings—generally considered the most 'modern' he wrote. Bach would have been unlikely to perform a piece with such a memorable syncopated fugue subject in the overture after having written a similar piece himself (which itself may originally have been in G minor rather than B minor). The *Air* provides a fascinating example of what was clearly a popular genre at the time, but one that is extremely difficult to pin down. This one has a very full accompaniment—which must have gained the younger Bach's approval—and a continuous melodic line. On the one hand, this is supremely vocal, on the other, it goes beyond the limitations of the human voice by containing no rests from beginning to end; there is also (as in Bach's own airs, such as in the D major suite and two of the harpsichord partitas)

a sense of narrative, of a journey or story being relayed. All the remaining movements are characterized by a wonderfully full texture and many present

Bach's library is not important merely as a reservoir of interesting pieces that might or might not have influenced him; it was . . . his primary means of learning music, of understanding what possibilities lay in the existing musical conventions.

secondary dances that profile the soloist. In all, we see a typically Bachian desire to reconcile seemingly opposed idioms: a virtuoso solo line but also a full accompaniment, a sense of elegance and spontaneity but also a certain learnedness, a

French poetic phrasing coupled with an Italianate penchant for long spun-out sequences.

It is not often acknowledged that Handel—that inveterate borrower of others' music—showed far less interest (perhaps, indeed, none) in Bach's music, while Bach used at least two substantial pieces of Handel's music, the *Brockes Passion* and the cantata *Armida abbandonata*. The latter he performed with the Leipzig Collegium around 1731, thus just a little later than J.B. Bach's Suite in G minor. Bach had written the greater proportion of his own cantatas by this time and it is unlikely that his immediate purpose was



George Frideric Handel
c. 1710

compositional study. Most likely he was looking for a piece that would profile a particularly talented soprano in one of the coffee-house concerts, one who could sing expressive laments (complete with extraordinary coloratura in 'Ah! crudele'), angry recitatives and arias, and the closing wistful siciliana. Bach's own secular cantatas suffer from rather banal texts and

he was clearly never inclined to develop the changing moods of a single character over the course of a complete cantata. Nevertheless, his secular works written in the next five years or so—whether setting the rather stilted libretti celebrating Saxon royalty or the stunningly trivial saga of the *Coffee Cantata*—do display a freshness and clarity that show an assimilation of the best Italianate cantata writing.

There are several ironies surrounding Bach's arrangement of Pergolesi's *Stabat Mater* as a German psalm-setting. Pergolesi was some twenty years Bach's junior, yet he died at the tragically young age of 26 in 1736. Partly through his exceptionally fortunate ability to sense the popular trends of his age, and perhaps partly because of the mythology that his early death was soon to inspire, Pergolesi was one of the most celebrated composers of the age—

celebrated to a level to which Bach himself could hardly have aspired or even wished to aspire. Not only was Pergolesi's short opera, *La Serva Padrona*, a landmark in dramatic music but the *Stabat Mater* was one of the most famous works of the entire eighteenth century. So we have Bach, an aging conservative composer with very little popular appeal, arranging an extremely famous piece in a much lighter style than most of his own church music. Moreover, Bach's last ten years were those in which his musical style became particularly conservative: it was the age of great contrapuntal works such as the *Art of Fugue* and *Musical Offering*.

On the other hand, Bach had, throughout his life, attempted to appropriate every musical style that came his way. It was almost as if he believed it

was his mission to encompass the whole world of music, to come to grips with every style and genre, however complex or simplistic. Thus this arrangement might be the last in a long succession of learning experiences for Bach, perhaps (like his arrangements of Vivaldi concertos so many years before) the prelude to a new work—this time in the galant style—that Bach never lived to write. One move in that direction might have been the late addition of the 'Et incarnatus est' in the Mass in B minor which has much in common with the movement 'Wer wird seine Schuld verneinen' in Bach's Pergolesi arrangement. Bach may also

have relished the idea of finding a text so appropriate as Psalm 51 that seemed to fit the mood of the original movements (setting an indulgently grief-stricken poem about Mary at the foot of the Cross, from the Catholic tradition) like a glove.

Pergolesi's church style is certainly somewhat distinct from his light operetta style (he made a much greater distinction between sacred and secular music than Bach himself made), but the work is framed by two movements in 'serious' style which are not incompatible with Bach's own. It starts with a texture not unlike the solemn opening of a Corelli trio sonata; the final movement is an Amen fugue which has at least the semblance of deep musical working of its themes. The inner movements provide virtually a catalogue of galant gestures (this in itself might have appealed to Bach's encyclopedic instincts): light syncopated gestures; airy duets in thirds; the so-called 'Lombard' rhythm (or 'scotch snap'); simple repetitions of emotional gestures and repetitions of simple chord



Giovanni Battista Pergolesi

progressions. And Bach's contribution? In some places he has rewritten the viola part, rendering the texture more complex and creating a much darker, perhaps more 'German' image of the piece. Another touch is Bach's repetition of the closing F minor 'Amen' in the major mode—virtually an unprecedented move in Bach's church music. Is this Bach's way of impersonating the galant style, pushing it further than Pergolesi himself had ventured, or is it perhaps a hint of the

Lutheran theology that pervades so many of Bach's cantatas: that earthly suffering leads to a greater joy beyond the grave?

—*John Butt recently returned to teach at Cambridge University UK having worked for nine years as Professor of Music and University Organist at UC Berkeley. He has written several books and articles on J.S. Bach, the Baroque, and issues of performance culture. He also pursues a career as an organist and harpsichordist.*

2000-2001 SEASON PREVIEW

Celebrate the H&H Experience!

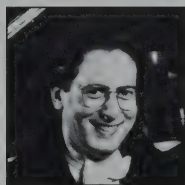
- ... Mendelssohn's *Elijah* with bass JAMES MORRIS. . .
- ... a Jazz Valentine with pianist MARIAN MCPARTLAND . . .
- ... a newly discovered work by C.P.E. Bach . . .
- ... virtuoso pianist ROBERT LEVIN . . .
- ... Mozart, Haydn, Bach, Vivaldi . . .



James Morris



Christopher Hogwood



Robert Levin

Subscribers: RENEW NOW!

LOUIS VUITTON

Copley Place 617•437•6519

TEXT AND TRANSLATION

Handel: *Armida abbandonata*

(Dominique Labelle, soprano)

RECITATIVE

Dietro l'orme fugaci del guerrier,
che gran tempo, in lascivo soggiorno asscoso avea,
Armida abbandonata il piè movea;
e poi che vidde al fine che l'oro del suo crine,
i vezzi, i sguardi, i preghi non han forza che legghi
il fuggitivo amante,
fermò le stanche piante,
e affisa sopra un scoglio, calma di rio cordoglio,
a quel leggiaro abete,
che il suo ben le rapia,
le luci affisse, piangendo e sospirando così disse:

ARIA

Ah! crudele e pur ten vai,
e mi lasci in preda duolo,
e pur sai che sei tu solo
il diletto del mio cor.
Come, ingrato, e come puoi involare a questo sen,
il seren de' lumi tuoi,
se per te son tutta ardor.

RECITATIVE

Per te mi struggo, infido,
per te languisco, ingrato;
ah! pur lo sai che sol da' tuoi bei rai
per te piagato ho il seno, e pur tu m'abbandoni,
infido amante.

ACCOMPANIED RECITATIVE

O voi, dell'incostante
e procelloso mare orridi mostri,
dai più profondi chiostri,
a vendicarmi uscite,
e contro quel crudel in crudelite
sì, sì, sia vostro i vanto
e del vostro rigore
un mostro lacerar di voi maggiore.
Onde, venti che fatte, che voi nol sommergete?
Ah! no, fermate.

After the fleeing footsteps of the warrior,
whom she had kept hidden for a long, lascivious time,
the abandoned Armida started forth;
Then finally realizing that her golden hair,
her charms, her glances, and her prayers
had no power to hold her fleeing lover –
she rested her tired feet.
Seated on the shore, having becalmed her poisonous grief,
with her eyes fixed on the barque
which carried away her love,
she spoke thus, with tears and sighs:

Ah! cruel one, you go,
leaving me in sorrow,
though you know that you alone
are my heart's delight.
How, ingrate, can you steal from this bosom
the clear sky of your eyes,
when I am full of such passion for you.

It is for you, treacherous one, that I pine;
for you, ungrateful one, that I languish;
ah! though you know full well
that my breast has been wounded by your eyes alone,
you leave me, unfaithful lover.

Horrendous monsters
of the fickle and tempestuous sea,
come out of your deepest recesses
to avenge me;
and deal with that cruel one ruthlessly;
yes, yes: let it be your boast
to lacerate a monster
worse than yourselves.
Waves and wind, why are you not destroying him?
But no, wait!

ARIA

Venti, fermate, sì, fermate,
sì nol sommergete, no sommergete;
è ver che mi tradi, ma pur l'adoro.
Onde crudeli no, no,
non l'uccidete è ver che mi sprezzo,
ma è il mio tesoro.

RECITATIVE

Ma che parlo, che dico?
Ah! ch'io vaneggio;
e come amar potrei un traditore,
infelice mio core?
rispondi, o Dio, rispondi.
Ah! che tu ti confondi, dubbioso e palpitante
vorresti non amare e vivi amante.
Spezza quel laccio indegno,
che tiene avvinto ancor gli affetti tuoi.
Che fai misero cor? ah! tu non puoi.

ARIA

In tanti affani miei assistimi almen tu,
Nume d'amore!
E se pietoso sei,
fa ch'io non ami più quel traditore.

Hold, ye winds,
do not overwhelm him!
Though it is true he betrayed me, still I adore him.
No, no, cruel waves, do not kill him!
Though true that he disdains me,
he is yet my treasure.

But of what do I speak, what am I saying?
Ah! I am raving;
how could I love such a traitor,
oh my unhappy heart?
Answer me, oh God, answer me!
ah! how confused, full of doubts, and throbbing you are;
you desire not to love, yet go on living, loving.
Break that shameful bond,
which keeps your affection enthralled.
Suffering heart, ah! you are powerless.

In all my troubles, help me,
god of Love!
And if you have any pity,
make me love that traitor no more.

Translation by M. Grazia Marzot

Pergolesi/Bach: Stabat Mater (Psalm 51)

Dominique Labelle, soprano
Marietta Simpson, mezzo-soprano

VERSE 1

Tilge, Höchster, meine Sünden,
deinen Eifer laß verschwinden,
laß mich deine Huld erfreun.

God, annul all my transgressions,
vanquish now your zealous passion,
let me in your grace rejoice.

VERSE 2

Ist mein Herz in Missetaten
und in große Schuld geraten,
wasch es selber, mach es rein.

When my heart is filled with evil,
burdened with great guilt and peril,
cleanse it, Savior, make it pure.

VERSE 3

Missetaten, die mich drücken,
muß ich mir itzt selbst aufrücken;
Vater, ich bin nicht gerecht.

My transgressions still are weighing,
in my conscience ever staying,
Father, I am yet unjust.

VERSE 4

Dich erzürnt mein Tun und Lassen,
meinen Wandel mußt du hassen,
weil die Sünde mich geschwächt.

You despise my deeds and acting
and my conduct you are hating,
for my sins have made me weak.

VERSES 5 and 6

Wer wird seine Schuld verneinen
oder gar gerecht erscheinen?
Ich bin doch ein Sündenknecht.

Who denies his guilt and sinning
or pretends a righteous living?
I am but enslaved to sin.

Wer wird, Herr, dein Urteil mindern,
oder deinen Ausspruch hindern?
Du bist recht, dein Wort ist recht.

Who will, Lord, abate your judgement
or prevent your sentence spoken?
You are just, your word is just.

VERSE 7

Sieh! Ich bin in Sünd empfangen,
Sünde wurde ja begangen,
da wo ich erzeugt ward.

See, we are in sin conceiving;
evil we have been committing
ever since we have been born.

VERSE 8

Sieh, du willst die Wahrheit haben,
die geheimen Weisheitsgaben
hast du selbst mir offenbart.

Yes, you want a truthful freedom
and the hidden gifts of wisdom,
which you have revealed to me.

VERSE 9

Wasche mich doch rein von Sünden,
daß kein Makel mehr zu finden,
wenn der Isop mich besprengt.

Wash me, make me pure from sinning,
that no blemish is remaining,
when with hyssop I am cleansed.

VERSE 10

Laß mich Freud und Wonne spüren,
daß die Beine triumphieren,
da dein Kreuz mich hart gedrängt.

Let your joy and bliss surround me,
that I always triumph gladly,
as your Cross does urge me on.

VERSES 11-15

Schaue nicht auf meine Sünden,
tilge sie, laß sie verschwinden,
Geist und Herze mache neu.

Do not look on my transgressions,
wipe them out, let them be vanquished;
heart and spirit do renew.

Stoß mich nicht von deinen Augen
und soll fort mein Wandel taugen,
o, so steh dein Geist mir bei.

Gib, o Höchster, Trost ins Herze,
heile wieder nach dem Schmerze.
Es enthalte mich dein Geist.

Denn ich will die Sünder lehren,
daß sie sich zu dir bekehren
und nicht tun, was Sünde heißt.

Laß, o Tilger, meiner Sünden,
alle Blutschuld gar verschwinden,
daß mein Loblied, Herr, dich ehrt.

VERSE 16

Öffne Lippen, Mund und Seele,
daß ich deinen Ruhm erzähle,
der alleine dir gehört.

VERSES 17 and 18

Denn du willst kein Opfer haben,
sonsten brächt ich meine Gaben,
Rauch und Brand gefällt dir nicht,

Herz und Geist, voll Angst und Grämen,
wirst du, Höchster, nicht beschämen,
weil dir das dein Herze bricht.

VERSES 19 and 20

Laß dien Zion blühend dauern,
baue die verfallnen Mauern,
alsdann opfern wir erfreut,

alsdann soll dein Ruhm erschallen,
alsdann werden dir gefallen
Opfer der Gerechtigkeit. Amen.

Cast me not from your dear guidance,
and should now my path be worthy,
give your Spirit's guiding grace.

Grant, o Highest, peace within me,
comfort ever after suffering;
with your Spirit do sustain.

For I am the sinners teaching,
that they will to you be turning
and do not what evil plans.

O, Redeemer from transgression,
all my sin let be forgotten,
that my song will honor you.

Open lips and mouth and spirit,
that I speak your fame forever,
which is only yours alone.

For you want no offering given;
else I gladly bring my token.
Smoke and fire you do not like.

Heart and mind in fear and anguish,
you, most High, will not let perish,
as this, Lord, your heart would break.

Let your Zion blossom ever,
build again the fallen bulwark,
henceforth offer we with joy,

henceforth is your praise resounding,
henceforth then to you are pleasing
offerings that from justice rise. Amen.

UPCOMING CONCERTS: 1999-2000 SEASON

SCHUBERT/BRAHMS

Friday, April 7 at 8:00 p.m.

NEC's Jordan Hall

BRAHMS: *Neue Liebeslieder Waltzer*

Works by Schubert and Rossini

Harry Bicket, conductor

*Enjoy an evening devoted to the genius of
Johannes Brahms and Franz Schubert.*

*Harry Bicket, known worldwide for his
work in symphonic and operatic repertoire,
leads the H&H Chorus in this program of
enchanting music.*

“VIVALDI AND HIS VIOLINS”

Thursday, April 27 at 8:00 p.m.

Old South Church

The Four Seasons

L'Estro Armonico (Concertos 5-8)

Saturday, April 29 at 3:00 p.m.

NEC's Jordan Hall

The Four Seasons

L'Estro Armonico (Concertos 5-8)

Friday, April 28 at 8:00 p.m.

Old South Church

L'Estro Armonico (Concertos 1-4)

Selected Concertos: “La Follia” and
“Ana Maria”

Sunday, April 30 at 3:00 p.m.

NEC's Jordan Hall

L'Estro Armonico (Concertos 9-12)

Selected Concertos: “Il Grosso Mogul” and
“Il Favorito”

Christopher Hogwood, conductor

Stephanie Chase; Federico Guglielmo; Stanley Ritchie; Daniel Stepner: violins

*This weekend-long festival celebrates Antonio Vivaldi's substantial canon for the violin with
concerts, lectures, demonstrations, and special events.*

For lecture tickets, call (617) 262-1815, x15 or visit www.handelandhaydn.org

**Concert Tickets and Information:
Call (617) 266-3605 or 931-ARTS
or visit www.handelandhaydn.org**

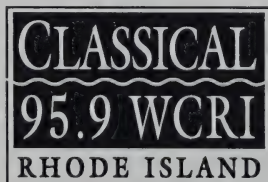
GROUP DISCOUNTS AVAILABLE

H&H BIOGRAPHICAL TIMELINE

- March 4, 1815: The Handel & Haydn Society is founded “to promote the love of good music and a better performance of it.”
- December 25, 1815: First public performance given at King’s Chapel in Boston, includes excerpts from Handel’s *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel’s *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
- August 2, 1826: The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall. Daniel Webster, orator.
- January 26, 1845: First American performance of Handel’s oratorio *Samson*.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus). Ralph Waldo Emerson, orator.
- May 27, 1883: The Society gives a benefit concert to aid Russian Jews fleeing Czarist oppression.
- February 27, 1887: First American performance of selections from Bach’s *Mass in B Minor*.
- December, 1963: The Society presents the first complete televised performance of Handel’s *Messiah* for National Educational Television.
- March 28, 1965: H&H gives the world premiere of Randall Thompson’s *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history and shifts focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- March 25, 1977: H&H gives the world premiere of Daniel Pinkham's *Garden Party*, commissioned by the Society.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Glück's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Arts Festival, gaining international attention.
- March 27 & 29, 1998: H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.

New England's Classical Trio.



ANNUAL FUND CONTRIBUTORS

The Handel & Haydn Society is grateful to the following individuals, corporations, foundations, and agencies for their generous contributions to the Annual Fund. Such ongoing support is crucial to H&H's artistic growth and financial stability. This roster acknowledges gifts received between July 1, 1998 and March 9, 2000. If you wish to make a donation to the Society or to learn more about the exclusive benefits available to Conductor's Circle members, please call Donna Huron, Director of Development, at (617) 262-1815.

CONDUCTOR'S CIRCLE

The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier chorus and period-instrument orchestra and a national leader in Historically Informed Performance.

Platinum Baton

(\$25,000 and above)

Fay & Alfred Chandler

Mr. & Mrs. J. Robert Held

Diamond Baton

(\$10,000 to \$24,999)

Candace & William Achtmeyer

Dr. Lee C. Bradley III

Mrs. Henry M. Halvorson

Mr. & Mrs. David B. Jenkins

Mr. & Mrs. Remsen M. Kinne III

Mr. & Mrs. David L. Landay

Karen & George Levy

Mr. Walter Howard Mayo III

Mary & Sherif Nada

Pat & Dave Nelson

Mary & Michael S. Scott Morton

Jane & Wat Tyler

Gold Baton

(\$5,000 to \$9,999)

Jan & John Adams

Kathee & Bob Allen

Afarin & Lee Bellisario

Marion & Julian Bullitt

Mr. & Mrs. Richard Burnes, Jr.

Mr. John F. Cogan, Jr.

Mr. Mark E. Denneen

The Estate of Dr. Richard W.

Dwight

Deborah & Robert First

Mr. Joseph M. Flynn

Mr. John William Gorman

Christopher Grace &

Kelly Harwood

Mr. Glenn A. Knickrehm

Mr. & Mrs. David H. Knight

Mr. & Mrs. Paul C. McLaughlin

Ms. Sharon F. Merrill

Mr. & Mrs. C. James Prieur

Ms. Alice E. Richmond

Mr. & Mrs. Timothy C. Robinson

Mr. Daniel L. Romanow

Mr. & Mrs. Edward J. Rothe

Dr. Michael Fisher Sandler

Stephen A. & Hazel P. Shaughnessy

Katherine & Michael Schieffelin

Robert H. Scott &

Diane T. Spencer

Cathy & Jim Stone

Janet & Dean Whitla

Jane & James Wilson

Elizabeth & Rawson Wood

Silver Baton

(\$2,500 to \$4,999)

Leo & Gabriella Beranek

Dr. T. Edward Bynum

Dr. & Mrs. Edmund B. Cabot

Mr. & Mrs. J. Linzee Coolidge

Ms. Bonnie L. Crane

Ms. Elizabeth C. Davis

Ms. Willma H. Davis

Mary & Jim Deissler

Mr. John W. Gerstmayr

Sylvia & Roy A. Hammer

Dena & Felda Hardymon

Mr. Christopher Hogwood

Brenda & Peter Kronberg

Edward Lashman &

Joyce Schwartz

Ms. Barbara Lee

Ms. Winifred I. Li

Thomas & Laura Lucke

Peter G. Manson &

Peter A. Durfee

Mary & Robert Marra

Janet & David McCue

Ms. Sandra Sue McQuay

Dr. Betty Morningsstar

Winnie & Leroy Parker

Mr. & Mrs. Charles E. Porter

Karen & Lowell Richards

Ms. Holly P. Safford

Drs. Mary & Richard Scott

Dr. & Mrs. J. Kurt Stark

Miss Elizabeth B. Storer

Kathleen & Walter Weld

Mr. & Mrs. Ronald N. Woodward

Mr. Christopher Yens

Bronze Baton

(\$1,000 to \$2,499)

Dr. Knight F. Alexander

Mr. Rex E. Atwood

Martha H. & Robert M.

Bancroft

Ms. Susan Baust

in memory of Roger Baust

Saul & Janis Bellow

Mr. Thomas Bieniek

Dr. John Biggers

Ms. Linda Cabot Black

Joan & John Bok

Barbara & Herbert J. Boothroyd

Mr. & Mrs. Harvey Brooks

Mr. Glenn S. Burke

Mr. Thomas R. Cashman

Dr. Kevin J. Clancy

Barbara & Robert Cotta

William G. & Sally Coughlin

Diddy & John Cullinane

Mr. Paul A. Cully

Mr. Richard D. Dionne

Richard & Nancy Donahue

Ellen & Thomas Draper

James & Elizabeth Elgin

Mr. Todd H. Estabrook

William H. Fonvielle &

Carole Sharoff

Ms. Donna Franca Franzaroli

Darcy & Howard K. Fuguet

Mr. Russell Gaudreau, Jr.

Mr. Peter Gibson

Mr. Joseph B. Gimbel

Mr. Eugene E. Grant

Barbara & Steven Grossman

Mr. & Mrs. George Guilbault

Suzanne & Easley Hamner

Robin J. & Dean F. Hanley

George & Daphne Hatsopoulos

Mr. & Mrs. J. Thomas

Henderson

Mimi & Roger Hewlett

Donna Huron &

John Paul Marosy

Mr. Horace Irvine III

1815
2000

One of the most impressive time measures in all of music.

John Hancock.
FINANCIAL SERVICES

Congratulations to The Handel & Haydn Society for 185 years
of continuing commitment to the cultural enrichment of the community.

John Hancock Mutual Life Insurance Company, Boston, MA 02117

PG AD96 8/99

Seasons
RESTAURANT

"Creative, Tasty Food," "Impeccably Served"
"One of the Best Gourmet Restaurants in Boston."
2000 Zagat Guide

Award of Excellence
"One of the Most Outstanding Wine Lists in the World."
Wine Spectator Magazine



THE REGAL BOSTONIAN HOTEL

2000 Gold List Winner
"Best Places to Stay in the World."
Conde Nast Traveler

Faneuil Hall Marketplace Boston, Massachusetts 02109
www.Regal-Hotels.com/Boston
617-523-3600

Conductor's Circle cont'd

Ms. Rachel Jacoff
 Ms. Sara L. Johnson
 Sara & James Joslin
 Mr. Taylor Kirkpatrick
 Seth A. & Beth S. Klarman
 Sophie & Dieter Koch-Weser
 Dr. Michael Lawler
 Dr. Lucy Lee
 Mr. & Mrs. R. Willis Leith, Jr.
 Mr. & Mrs. G. H. Lewald
 Lois Lowry & Martin Small
 Pat & Richard MacKinnon
 Ms. Amy Meyer
 Stephen Morrissey &
 Jill Harmsworth
 Ms. Debra Ann Moniz
 Robert & Jane Morse
 Dr. Josephine L. Murray
 Triet & Phuong-Anh Nguyen
 Mr. & Mrs. William H. Niblock, Jr.
 Mr. John O'Malley
 Ms. Lisa Onorato
 Dr. & Mrs. Maurice Pechet
 Mr. & Mrs. Francis E. Perkins, Jr.
 Mr. E. Lee Perry
 Dorothy Puhly & Michael Freedman
 Ms. Judith Lewis Rameior
 Ms. Jane K. Reardon
 Ms. Robin R. Riggs
 Mr. & Mrs. Hugh Samson
 Stanley & Kay Schlozman
 Mr. Robert N. Shapiro
 Ms. Bonnie Shershow
 Ms. Joyce H. Stanley
 Daniel & Prudence Steiner
 Ms. Susan Stemper
 Jolinda & William Taylor
 Mr. & Mrs. Lawrence Thompson
 Dr. Pamela O. Waite
 Mr. Paul Wessling
 Mr. & Mrs. Keith G. Willoughby
 Miriam & Charles Wood
 Susannah & Thomas Wood
 Ms. Gwill York
 Mr. & Mrs. Arnold B. Zetcher
 Hon. Rya W. Zobel
 Four Anonymous Donors

INDIVIDUAL CONTRIBUTORS

Chorus Circle (\$500 to \$999)

Mr. & Mrs. James E. Aisner
 Cushing Anderson & Susan Kazanas
 in honor of Kathleen Anderson
 David & Rhona Bakst
 Ann & Norman Bikales
 Mr. & Mrs. William F. Brace
 John & Diane Britton
 Ms. Kathleen Bursley

Mr. & Mrs. Peter M. Farnam
 Mr. Jonathan Fryer
 Ralph & Janet Gerenz
 Mr. & Mrs. Richard B. Gladstone
 Raymond & Helen Goodman
 Mr. & Mrs. James T. Hintlian
 Samuel & Martha Hoar
 Barry & Karen Kay
 Mr. Robert Krueger
 Ms. Waltrude A. Lampe
 Ms. Barbara Maze
 Mr. George Moriarty
 Dorothy M. &
 Jerome J. Preston, Jr.
 Mr. John Schnapp
 Mr. & Mrs. Robert G. Scully
 Ms. Kim Sichel &
 Mr. Richard Brown
 Andrew & Yonghe Silvers
 Donald & Susan Ware
 Mr. Robert M. Wax
 Mrs. Edith G. Weyerhaeuser
 Ms. Beverly Wing

Orchestra Circle

(\$250 to \$499)

Margaret Abbott
 Nina & John Archabal
 in honor of Janet & Dean Whitla
 Ms. Nancy Araneo &
 Mr. Raymond Delisle
 Dr. & Mrs. John H. Arthur
 Dr. Leif K. Bakland
 Holly & Thomas Bazarnick
 Sally Bernard
 In Memory of Doris Paulsen
 Mr. Howard P. Blatchford, Jr.
 Matthew & Marlene Booth
 Mr. & Mrs. R. Warren Breckenridge
 Dr. & Mrs. Richard Bringhurst
 Rev. Thomas W. Buckley
 Dr. & Mrs. Ronald B. Campbell
 Mr. Walter H. Caskey
 Dr. Dennis Ceru
 Prof. Charles R. Chamberlain
 Mr. Perry & Dawn L. Chapman
 Ms. Melissa P. Chase
 Mr. Leslie Cheek
 & Ms. Charlotte Joslin
 Mr. & Mrs. Richard Churchill
 Ms. Lucinda Melissa Ciano
 Mr. & Mrs. Howard I. Cohen
 Christine & James Connor
 Mr. George Denny, III
 Mr. & Mrs. Alexander T. Dike
 Dr. Richard Falb
 Mr. Frank Ferguson
 Mr. William T. Fleming
 Ms. Judith Fortin
 Gloria & Irving Fox
 Mr. & Mrs. Charles L. Gagnebin III
 Ralph & Janet Gerenz

Drs. Alfred L. & Joan H. Goldberg
 Mr. & Mrs. Kenneth B. Gould
 Ms. Leslie Gould
 James & Lucie Hangstefer
 Miss. Alice B. Hatch
 John & Patricia Herrin
 Marilyn & James Heskett
 Mr. & Mrs. Barry E. Hoffman
 Peter & Jane Howard
 Ilene & Richard Jacobs
 Ms. Andrea Jeffrey
 Mr. Paul V. Kelly &
 Ms. Linda Perrotto
 Mr. William Kelly
 Ms. Margot Kittredge
 Mr. & Mrs. Michael Kraus
 Dr. & Mrs. Allen S. Krieger
 Butler & Lois Lampson
 Mr. & Mrs. Roger Lazarus
 Ms. Nancy Lazzin
 Dr. Mary R. Loeken &
 Mr. Alan E. Smith
 Samuel & Elizabeth Magruder
 Ms. Jane E. Manilych &
 Prof. W. Carl Kester
 Mr. John J. Marczewski
 Dr. & Mrs. Edward J. Martens
 Mr. Christopher Mekal
 Mr. James F. Millea
 Mr. Peter Nord
 Anne Nou &
 Thomas A. Teal
 Mr. Stephen W. O'Keefe
 Mr. Rienzi B. Parker
 Ms. Catherine Peterson
 Mr. P. J. Plauger
 Judith & Carl Sapers
 Dr. Catherine G. Schneider
 John & Marilyn Shea
 Mr. Derek Smith
 Ms. Jennifer J. Smith
 Mr. Oswald Stewart
 Mr. & Mrs. Jared F. Tausig
 Philip & Jean Thurston
 Mr. Herbert W. Vaughan
 Charles & Rebecca Vest
 Dr. & Mrs. Joseph J. Volpe
 Mr. James H. Wallace
 Watch City Brewing Co.
 Ms. Eleanor E. Westney
 John & Virginia Wieland
 Mr. Joseph Wilkes &
 Ms. Karen Harvey-Wilkes
 Mr. & Mrs. William G. Wilkinson
 Mr. & Mrs. Bruce R. Williams
 Mrs. Joan Wislocki
 Marshall & Katharine Wolf
 Rev. & Mrs. Cornelius A. Wood, Jr.
 Ms. Bess Woodworth
 Mr. & Mrs. John C. Wyman
 Ms. Laurie K. Young
 Three Anonymous Donors

THE MERRILL GROUP

... creating custom

PC software and

web site systems

for businesses

that want IT right

the first time.

Phone: (617) 834-4211 or (508) 376-4661

P.O. Box 581 • Millis, MA 02054

Email: the.merrill.group@compuserve.com

ATTENTION SUBSCRIBERS!

*Unable to attend a concert?
Can't use your tickets?*

If you know in advance that you will be unable to attend a concert, DONATE your tickets back to H&H, so that they may be resold. All donations are fully tax deductible

CALL
(617) 266-4048

H&H ADMINISTRATION

Mary A. Deissler, *Executive Director*

ADMINISTRATION

Debra A. Moniz, *General Manager*
Anna Boelcskev, *Administrative Assistant*
Robin J. Hanley, *Director of Communications*
Laryssa Lohanick, *Box Office Manager*
John Newton, *Box Office Assistant*

DEVELOPMENT

Donna J. Huron, *Director of Development*
Aileen Donnelly, *Director of Annual Giving*
Jessica Brezinski, *Development Assistant*
Kim Northrup, *Major Gifts Assistant*

ARTISTIC

Thomas L. Vignieri, *Artistic Administrator*
Michael E. Jendrysik, *Artistic Services Coordinator*
Jesse Levine, *Music Librarian/Production Manager*
Yoichi Udagawa, *Rehearsal Assistant*

MARKETING

Gregg D. Sorensen, *Director of Marketing*
Adam W. Roberts, *Marketing Assistant*
Susannah Hill, *Marketing Intern*
Charis Chan, *Marketing Intern*

EDUCATION

Robin L. Baker, *Director of Education*
Doralene Davis, *Youth Chorus Director*
Sally-Ann D'Amato, *Education Intern*

Casner & Edwards, *Of Counsel*

Handel & Haydn Society

Horticultural Hall, 300 Massachusetts Avenue, Boston, MA 02115

(617) 262-1815 • FAX (617) 266-4217 • www.handelandhaydn.org • info@handelandhaydn.org

Concert Circle**(\$100 to \$249)**

Mr. Freeland Abbott
Mr. Samuel K. Ackerman
Ms. Christine L. Adamow
Mr. Edward A. Agranat
James E. Aisner
Mr. Barry Allen
Ms. Annemarie Altman
Mr. George M. Anders
Richard & Valerie Anderson
Mr. Stephen B. Andrus
Ms. Sarah Andrysiak
Ms. Carol Anthony
Mr. Adam Jared Apt
Dr. Carol R. Archer
Mr. and Mrs. Thomas L. Atkins
Mark L. Audette
Ms. Helen Augusta
Mr. Dalton Avery
Mr. Thomas G. Bagg
Mr. and Mrs. George W. Baker
Mr. Paul D. Baker
Ms. Marjorie Bakken
Ms. Patricia Bakst
Edward Balmelli
Mr. Ajay Banerjee
Curtis Barnes
Ms. Florence A. Bavaro
Drs. A. Robert & Jean F. Bellows
Ms. Roberta F. Benjamin
Ms. Judy Benson
Mr. Gordon Berg
Dr. Barry M. Berger
Patricia & John Bergin
Prof. & Mrs. Norman H. Berkowitz
Mr. & Mrs. Conrad H. Biber
Mr. Howard P. Blatchford, Jr.
Mr. and Mrs. Richard Bluestein
Ms. Joyce H. Blundell
The Hon. Robert H. Bohn, Jr.
Dr. & Mrs. James J. Boswell
Ms. Elizabeth S. Boveroux
Richard & Joan Bowen
Mr. & Mrs. D.L. Boynton
Mr. William H. Brack
Cynthia & Joel Bradley
Mr. and Mrs. David I. Brainard
Mr. Edward J. Braks, Jr.
Richard Braverman
Barbara & Lawrence Brenner
Mr. Oliver Briem
Mr. & Mrs. David A. Bristol
Ms. Linda T. Bui
Ms. Susan Okie Bush
Mr. Edward Byers
Mr. Chilton Cabot
Ms. Ann Caldwell
Ms. Maryellen Callahan
Peter T. Cameron
Mr. Kenneth Campbell
Ms. Phyllis H. Carey
Rev. George A. Carrigg

Mr. Richard T. Carter
Ms. Elizabeth Chamberlin
M. Perry & Dawn L. Chapman
Ms. Clara Chow
John & Lynda Christian
Mr. Dennis W. Churchman
Mr. John K. Clark & Ms. Judith Stoughton
In honor of John Finney
Mr. William Clendaniel
Mr. J. Christopher Clifford
Robert & Donna Coard
Mr. Robert L. Cochran
Mr. & Mrs. Robert A. Cole
Ms. Ellen Collis
Roger Colton & Anne Lougee
Mr. Gordon R. Conrad
Mr. Ken W. Coons
Bayla & Richard Cornell
Keith & Beverly Costa
Robert V. Costello
Ms. Sally R. Coughlin
Mr. Donald Coustan
Mr. & Mrs. Robert C. Cowen
Mr. James G. Craig
Francine Crawford
Mr. R. B. Cutler
Ms. Elisabeth Davis
Mr. & Mrs. Leo M. Davis
Mr. John Davis
Ms. Susan S. Davis
Mr. Harry V. Demissanos
Mr. Nathaniel T. Dexter
Ms. Joan Di Sciullo
Dr. & Mrs. Magruder C. Donaldson
Alice & Roland L. Driscoll
Mr. David Driscoll
Mr. Steven H. Dubin
Mr. James F. Duffy
Mr. John W. Duncan
John & Patricia Dunn
Ann & Harold Dvorak
Mr. & Mrs. Henry E. Eastwood
John F. Egan
Barry & Joyce Eisenstein
Dr. & Mrs. Jeffrey Elton
Mr. Thomas Engels
Mr. Horace Ervin
Dr. Richard Falb
Mr. Joel Farrell
Margaret Ferrara
Ms. Christine Ferraro
Mr. & Mrs. Gregory M. Filias
Ms. Maureen Filmer
Michelle & Philip Fitzpatrick
Dr. & Mrs. James F. Flagg
Rev. Austin H. Fleming
Dr. & Mrs. Richad P. Floyd
William & Joan Ford
Ms. Marie H. Fox
Ms. Sue Freihofer
Laurie & Robert Friedman
Mr. & Mrs. Norman Frost
Rosemary A. Gangi

Ms. Gail Garinger
Thomas M. Garrett
Mr. Paul Gass
Ms. Beverly R. Giblin
Mr. Michael Glass
Mr. Richard J. Gleason
Bobby D. & Nanvy J. Godbee
Mr. Joseph Godzik
Ms. Judith Goldberg
Ms. Sandra Gotkin
Mr. Mark Gottesman
Dr. & Mrs. Michael N. Gottlieb
Mr. Roland Gray III
Ms. Ann Guttendorf
Mr. Theodore M. Hammett
Ms. Deborah Hansen
Ms. Katherine Hanson
Carroll & Molly Harrington
Paul & Elizabeth Harrington
Dr. Aileen F. Hart
Mr. Theodore Haskell
Mr. Frederick Hassett
Lynn & Elma Hawkins
George & Joy Heller
Mr. John R. Herbert
Mr. John F. Hess
Ms. Nancy Higgins
Ingrid & Michael Hillinger
Ms. Jeanne Holland
Ms. Nancy Holland
Ms. Emily C. Hood
David Hough
Peter & Jane Howard
Mr. Spencer K. Howe
Arthur & Eileen Hulnick
Ms. Marie F. Hurd
Mildred & Theodore Jarvis
Ms. Stone M. Jasie
Mr. Andrew Johnson
Mr. Tim Johnson
Ms. Victoria Johnston
Mr. & Mrs. Anthony Jones
Mr. & Mrs. Robert A. Jones
Mr. Robert E. Jones
Ms. Alice Jost
Ms. Irina Karaivanova
Mr. Eugene V. Kay
Mr. Paul Kelley
Sara & Brian Kelley
Ms. Monika M. Kennedy
Mr. Stephen Kennedy
Mr. Samer Khanachet
Kay M. Kilpatrick
Mr. Albert S. Kirsch
Mr. & Mrs. Jack Kline
James & Judith Kotanchik
Ms. Barbara P. Kovar
Dr. Richard L. Kradin
Ms. Christine Kramer
Dr. & Mrs. Gary Kraus
Dr. Anton Kris
Mr. Leonard Kronman
Ms. Arleen Kulin



COMMUNITY NEWSPAPER COMPANY

www.townonline.com

NEW ENGLAND SPRING

FLOWER SHOW

Presented by:

Fidelity



Investments®

March 11~19, 2000

Bayside Expo Center, Boston

“Symphony for the Senses”

Produced by the Massachusetts Horticultural Society

Dr. & Mrs. Rudolf L. Lantelme
 Claire Laporte & Neil Kulick
 John & Nancy Lapann
 Mr. Larry L. Larsen
 Mr. Victor Lee
 Ms. Rebecca J. Leong
 Ms. Elizabeth L. Lind
 Mr. Parker Llewellyn
 Mr. Louis Loeb
 Mr. Stepehn Loher
 Mr. Joseph P. Lopriore
 Mr. Ron Lucchino
 Mr. Jay Luckner
 Ms. Linda K. Lukas
 Dr. Holger M. Luther
 Ms. Elizabeth MacDougall
 Ms. Patricia MacKenzie
 Dr. & Mrs. Hywel Madoc-Jones
 Ms. Ann B. Martin
 Mr. Stephen A. Martin
 Dr. & Mrs. David J. Martini
 J. M. Maynard
 Ms. Audrey M. McCarthy
 Natalie & Sam McCracken
 Jo McDonald
 Mr. Victor McElheny
 Mr. William McFeeley
 Ms. Carol A. McKeen
 Tim & Jane McMurrich
 Cody Meissner
 Dr. Gerry Michaleas
 Ms. Lynne C. Miller
 Ms. Marilyn Miller
 Ms. Lisa Y. Miller
 Ms. Sharon Miller
 Ms. Elizabeth Morgan
 James & Mary Morgan
 Ms. Virginia Morris-Ardin
 Mr. David H. Morse
 Ms. Margaret Morton
 Mr. & Mrs. Cornelius Moynihan
 John Myers
 Mr. & Mrs. Theodore J. Nalwalk
 Ms. Cynthia L. Nelson
 Ms. Patricia New
 Mr. Lorrel B. Nichols
 James & Debra Nicoletti
 Ms. Jennifer Nixon
 Ms. Marianne Norman
 Ms. Maris B. Normoyle
 Mr. & Mrs. Robert G. Norton
 Rev. James C. O'Brien, S.J.
 Ms. Karen O'Connell
 Mr. Richard Olney
 Ms. Jessie Ann Owens
 Mr. William Owens
 Ms. Bettye Outlaw
 Mr. Everett Page
 David Scott Palmer
 Ms. Connie Parish
 Ms. Gale Pasternak
 Ms. Kathleen M. Peck
 Ms. Alexis Pelletier
 Mr. Gregory F. Pennington

Lisa Perrone-Almeida & Jose Almeida
 Ms. Carolyn McClintock Peter
 Ms. Eleanor D. Phillips
 Joann Phillips
 Dr. Ellison Pierce
 Mr. Laurence Pierce
 Mr. P. J. Plauger
 Mr. Peter B. Plumb
 Peter Pochi
 Ms. Beth Pollock
 Mr. Leo Poverman
 Hugh & Caroline Powell
 Ms. Jennifer Quan
 Ms. Bonnie Ramage
 Ms. Margaret E. Randall
 Dr. Samuel Raymond
 Mr. William Reid
 Ms. Marie Reilly
 Dr. John A. Renner, Jr.
 Dr. & Mrs. William A. Ribich
 Ms. Gerry Ricci
 Patricia Rice
 Steven & Susan Rioff
 Carol & Michael Riordan
 Dr. Arthur G. Robins
 Mr. Carl T. Rollins
 Mr. Darold W. Rorabacher
 Mr. Reinhard Rother
 Mr. Peter P. Rubenstein
 Marieve Rugo &
 Grey Osborn
 Max Russell
 Carol M. Ryan
 George & Carol Sacerdore
 Ms. Margaret A. Sagan
 Mr. Kenneth B. Sampson
 Mr. Paul Sanders
 Ms. Stephanie Sanders
 Mary & Ed Schein
 Mr. Christopher Schavione
 Ms. Barbara Schiff
 John & Anne Schiraga
 Stephen & Toby Schlein
 Dr. & Mrs. Lowell E. Schnipper
 Marilyn G. Schroth
 Amos Hugh Scott
 Mr. & Mrs. Charles Scribner
 Dietmar Seyferth
 Mr. S. Parkman Shaw, Jr.
 Mr. Robert Sheldon
 Dr. & Mrs. James W. Shepard
 Mr. C. Michael Sheridan
 Ms. Susan Sieloff
 Ms. Karen Sirkin
 Mr. Robert P. Skribiski
 Mr. & Mrs. Norton Sloan
 Mr. Martin I. Small
 Sherwood Small
 Mr. & Mrs. Charles T. Smallwood
 Mr. & Mrs. Claude Smith
 Ms. June Smith
 Ms. Kathleen A. Smith
 Mr. Richard Smith
 Mr. & Mrs. Murray Forbes Somerville

John & Jean Southard
 Mr. & Mrs. R. W. Southgate
 David Speltz
 Ms. Amy Spinelli
 Mr. David R. Steadman
 Ms. Susan Stemper
 Ms. Ann Stenbeck
 Mr. Sidney R. Stern
 Mr. David Stokes
 Ms. Mary Stokey
 Mr. & Mrs. Dan Strook
 Ms. Jill G. Sullivan
 Mr. James D. Supple
 Mr. & Mrs. Robert Sutter
 Mr. Lloyd B. Swaim
 Ralph & Christina Sweetland
 Barbara & James Swist
 Mr. & Mrs. Jeffrey Swope
 Joan & David Tambling
 Mr. & Mrs. Charles F. Terrell
 Ms. Cherie R. Thompson
 Mrs. Mary Thompson
 Ms. Carol Tingleff
 Mr. Gregory J. Towne
 Mr. David Tuerck
 Mr. Richard L. Tuve II
 William & Sonia Valentine
 Mr. Eugene M. Van Loan
 David & Mary Van Meter
 Rosamond & Sven Vaule
 Mr. Eliot N. Vestner
 Joan & Richard Villalobos
 Ms. Eleanor Voorhies
 Ms. Gail Walcott
 Mr. Richard J. Waldo
 Dr. & Mrs. Joseph M. Walek
 Mr. Charles R. Walker
 Ms. Jean Walsh
 Ms. Sharon Walsh
 Ms. Rosly Walter
 Michael & Anne Waring
 Rev. Charles P. Weber
 Mr. Lucas Wegmann
 J.P. Wehle
 Dorothy Weissberger
 Mr. & Mrs. Robert Welborn
 Mary M. West
 Reid White
 Mr. Peter Wilcox
 Ms. Patricia Wilder
 Dr. Arthur A. Wills
 Joseph Wilkes
 & Karen Harvey-Wilkes
 Mrs. Patrick R. Wilmerding
 Mr. J. David Wimberly
 Ms. Patricia Wolfe
 Drs. Marshall & Katharine Wolf
 Mr. Bernhardt J. Wuensch
 Ms. Joan O. Wyrwicz
 Dr. John Zawacki
 Ms. Frances Zorn
 12 Anonymous Donors



MOËT & CHANDON

Fondé en 1743

*is a proud sponsor
of the
Handel & Haydn Society's
1999-2000 Season.*

Imported by Schieffelin & Somerset, CO New York, NY

CORPORATE AND FOUNDATION CONTRIBUTORS

Platinum Benefactors (\$25,000 and above)

The Helena Foundation
Kapor Family Foundation
Andrew W. Mellon Foundation
Seth Sprague Educational and
Charitable Foundation
Massachusetts Cultural Council
National Endowment for the Arts
The Stratford Foundation
Tiffany & Company

Diamond Benefactors (\$10,000 to \$24,999)

The Boston Foundation
John Hancock Mutual Life
Insurance Company
International Data Group
Mariott's Custom House
Schrafft Charitable Trust
State Street Foundation
Stearns Charitable Trust
Sun Life of Canada
The Sussman Family Foundation
Tables of Content
Madelaine C. von Weber Trust
Westport Rivers Vineyard
& Winery
The Wood Family Foundation

Gold Benefactors (\$5,000 to \$9,999)

The Clowes Fund, Inc.
Jane B. Cook Charitable Trust
Fidelity Charitable Gift Fund

Ann & Gordon Getty
Foundation
Greenewalt Charitable Trust
Joe & Emily Lowe Foundation
The Luxury Collection
Bessie Pappas Charitable
Foundation
The Parthenon Group
Schieffelin & Somerset

Silver Benefactors (\$2,500 to \$4,999)

Alitalia Airlines
The Catered Affair
The Gillette Company
Charles & Sara Goldberg
Charitable Trust
Donna Franca Tours
Harcourt General
Charitable Foundation
Raymond E. Lee Foundation
Liberty Mutual Group
Millipore Foundation
Price Waterhouse
Abbott & Dorothy H.
Stevens Foundation
Thermo Electron

Bronze Benefactors (\$1,000 to \$2,499)

Analog Devices
BankBoston
Boston Council for the
Arts and Humanities
The Charles Stark Draper
Laboratory

Ernst & Young, LLP
Fresh Pond Travel
Houghton Mifflin
Lawrence Cultural Council
Lufthansa Airlines
Maison Robert
The Putnam Companies
A.C. Ratschesky Foundation
State Street Research &
Management Company
Talbots
Upstairs at the Pudding
Woburn Cultural Council

Guarantors (\$500 to \$999)

Brockton Cultural Council
Cambridge Cultural Council
Charrette Corporation
Country Curtains
Eaton Foundation
Infiniti Luxury Automobiles
Loomis, Sayles and Company
Lowell Cultural Council
Louis M. Martini Winery
Thank You Company

Patrons (\$100 to \$499)

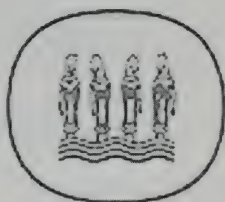
BeneTemps, Inc.
Massachusetts Envelope
Company

Find out more about contributing to the Handel & Haydn
Society by calling **Donna Huron, Director of Development** at
(617) 262-1815 or by visiting our newly designed web site:
www.handelandhaydn.org

THIS ORGANIZATION IS FUNDED IN PART BY



The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.



THE LUXURY COLLECTION
STARWOOD HOTELS & RESORTS

is proud to support the
Handel & Haydn Society's
185th Season!

H&H CAPITAL CAMPAIGN

"PRESERVING THE TRADITION"

The Handel & Haydn Society gratefully acknowledges the outstanding support of those who have made commitments to H&H's Capital Campaign. Successful completion of this \$2.5 million campaign for permanent endowment and working capital reserve will ensure the continuation of H&H's high performance standards and dedication to the music education of future generations.

Principal Gifts (\$100,000 and above)

Candace & William Achtmeyer
Dena & Felda Hardyman
Mr. & Mrs. Remsen M. Kinne III
George & Karen Levy
National Endowment for the Arts
Grace & John Neises
Amelia Peabody Charitable Fund

Benefactor Gifts (\$50,000 to \$99,999)

Cabot Family Charitable Trust
Virginia Wellington Cabot Foundation
Mr. & Mrs. J. Robert Held
Mr. & Mrs. R. Willis Leith, Jr.
Dr. Michael Fisher Sandler
Mr. Robert H. Scott &
Ms. Diane T. Spencer
John J. and Mary E. Shaughnessy
Charitable Trust
Jane & Wat Tyler
Wintersauce Foundation
One Anonymous Donor

Leadership Gifts (\$25,000 to \$49,999)

JMR Barker Foundation
Leo & Gabriella Beranek
The Boston Company
Mr. & Mrs. David Landay
Pat & Dave Nelson
Ms. Judith Lewis Rameior
The Stevens Foundation

Major Gifts (\$5,000 to \$24,999)

Mr. Mitchell Adams
Kathie & Bob Allen
Prof. & Mrs. Rae D. Anderson
Marion & Julian Bullitt
Dr. & Mrs. Edmund B. Cabot
Jane B. Cook Charitable Trust
Mr. & Mrs. J. Linzee Coolidge
Mr. Joseph M. Flynn
Mr. & Mrs. John Gerstmayer
Suzanne & Easley Hamner

Mr. L. Edward Lashman &
Ms. Joyce Schwartz
Mr. & Mrs. Kenneth P. Latham, Jr.
Ms. Winifred I. Li
Stanley & Lucy Lopata
Mr. Walter Howard Mayo, III
Ms. Amy Meyer
Amelia Peabody Foundation
Mr. & Mrs. Charles E. Porter
Jerome & Dorothy M. Preston
The Estate of Estelle Richmond
Mr. & Mrs. Timothy C. Robinson
Mr. Ronald G. Sampson
Mr. Carl M. Sapers
Katherine & Michael Schieffelin
Andy & Ed Smith
Miss Elizabeth B. Storer
Janet & Dean Whitla
Elizabeth & Rawson Wood
Mr. Howard W. Zoufaly



THE GEORGE GEYER FUND FOR ARTISTIC EXCELLENCE

In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

Benefactor Gifts (\$10,000 and above)

Leo & Gabriella Beranek
The Virginia Wellington
Cabot Foundation
Dena & Felda Hardyman
Jerome & Dorothy M. Preston

Leadership Gifts (\$5,000 to \$9,999)

Mr. L. Edward Lashman &
Ms. Joyce Schwartz
One Anonymous Donor

Major Gifts (\$1,000 to \$4,999)

Mr. Joseph M. Flynn
Mrs. George Geyer
Mr. George Guilbault
Mr. James Hangstefer
Mr. James Joslin
Mr. Walter Howard Mayo III
Mr. Charles E. Porter
Dr. Michael Fisher Sandler
in honor of Ms. Goldye K. Fisher

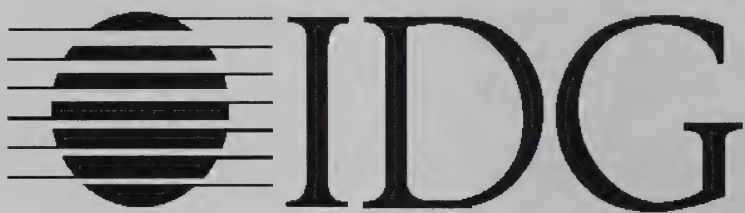
Mr. & Mrs. Stephen Shaughnessy
Janet & Dean Whitla
† Mr. Robert Yens

Sustaining Gifts (less than \$1,000)

Mr. George Butterworth
Ms. Madeline A. Clerici
Ms. Barbara P. Coghlan
Mr. Llewellyn Cross
Mr. & Mrs. William J. Davis
Dr. & Mrs. James D. Finfrook
Drs. Waldemar & Martha Gizynski
Ms. Nancy A. Gleason
Mario & Doris Golderos
Mr. John Green
Ms. Karen Geyer Green
Rev. & Mrs. Robert L. Griesse
Mr. & Mrs. Jack R. Gradijan
Mr. & Mrs. A. William Gruhn
Mrs. Frederick W. Haffenreffer
Mr. & Mrs. Lewis B. Holmes
Mr. & Mrs. Steven A. Hutchinson

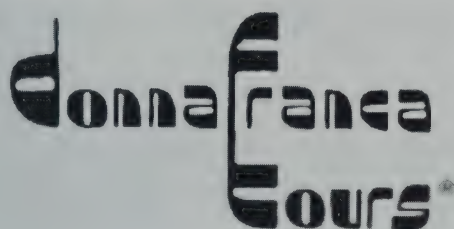
Ms. Joan Kerksenbrock
Mr. R. Willis Leith, Jr.
Ms. Louise H. Marr
Ms. Barbara Maze
Mrs. Robert B. Nuechterlein
Ms. Arlene Osoff
Dr. & Mrs. Alan M. Rogol
Mr. John Ryan & Family
Edward & Christy Saling
Mrs. Francisca A.J. Scarito
Katherine & Michael Schieffelin
Mr. & Mrs. Dean F. Smeltzer
Ms. Helen F. Valja
Friends of the Walpole Council
on Aging
Walpole Pediatric Associates
Walpole Town Employees
Shiqian Steven Wang
Ms. Robin B. R. Wood
† *In memoriam*

*We are proud to support the
Handel & Haydn Society*



INTERNATIONAL DATA GROUP

World's Leading Provider of Information Services on Information Technology.



is a proud sponsor of the
Handel & Haydn Society's
1999-2000 Season.


Donna Franca Tours
470 Commonwealth Avenue
Boston, MA 02215-2795
Phone: (617) 375-9400 • Fax: (617) 266-1062
<http://www.donnafranca.com>

LOUIS M MARTINI



*A Napa Valley Tradition of
Fine Wines Since 1933*

254 South St. Helena Highway
St. Helena, CA 94574

1-800-321-WINE  www.louismartini.com

You can't rush perfection.



It takes time, nurturing, and cutting edge technology. Lufthansa is crafting a new, innovative service concept for our First and Business Class travelers. The future of air travel is coming soon. And it's a very beautiful thing.



Lufthansa



STAR ALLIANCE
The airline network for Earth.

Fly on Lufthansa or our global partner United Airlines and you can accrue or redeem miles in either Lufthansa Miles & More[®] or United Mileage Plus[®], in accordance with the terms and conditions of the programs.
www.lufthansa-usa.com



Alitalia

You've been dreaming about Italy for years.
Wake up and smell the caffè latte.

Others can send you to Italy, only Alitalia's Italiatour can welcome you there. We offer the widest selection of vacation options, including independent programs and fully escorted tours to Italy's cultural capitals, as well as fly/drive packages to

Tuscany, Sicily, the enchanting Lakes district and beyond. At Italiatour, we'll take care of every detail to make sure your Italy vacation is the experience of a lifetime. That's because to us, Italy is more than just a destination, it's our home.

Call your travel agent, or our "Fax on Demand" Service at 800-252-ITALY.

Or contact Italiatour at 800-845-3365 or www.italiatour.com

italiatour!

©1999 Alitalia

**Sun Life
is proud
to support the
Handel &
Haydn Society's
1999-2000 Season**



**One Sun Life Executive Park
Wellesley Hills, MA 02481
(781) 237-6030
<http://www.sunlife-usa.com>**

**Your favorite NPR® classics...
in Boston**

all things considered®
this american life®

the connection®
car talk®

morning edition®

here and now

90.9wbur

only a game®

Boston's NPR® News Station

Call 1.800.909.9287 to request your
copy of our complete program guide.

BBC world service fresh air®